

FEBRUARY

# APOLLO

1941



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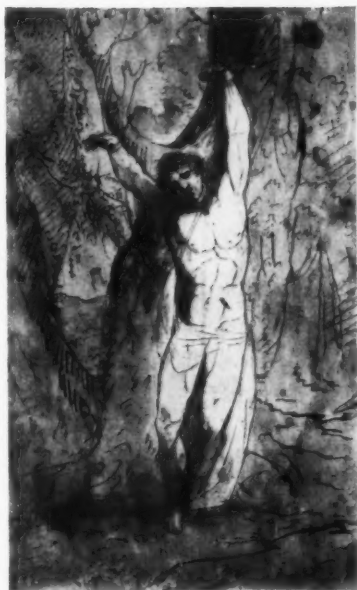
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# JAMES BARRY

PART III

BY THOMAS BODKIN

*This paper, read before the Royal Society of Arts, which is continued from the January issue of APOLLO, is an expansion of an article which appeared in Studies some eighteen years ago, with much new information. Acknowledgment is due to the editor, The Rev. Father P. J. Conolly, S.J., of Dublin*

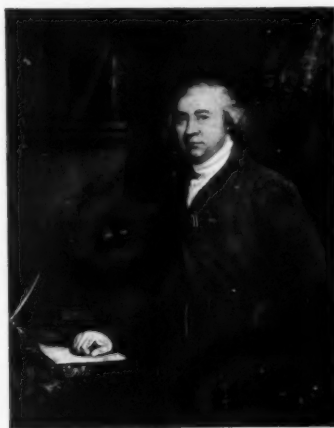


Drawing, PROMETHEUS  
National Gallery of Ireland

ROBERT SOUTHEY has put on record his impression of Barry's charm, which drew him, too, in his turn, to Castle Street. Dr. Johnson enjoyed his society so much that, in the year of his death, when seventy-four years of age, he joined with him in forming the Essex Head Club, the members of which proposed to meet no less than three times weekly to sup and to converse.

A very different type of man to these was the sculptor, Joseph Nollekens, that cranky but shrewd judge of his fellows, who was always friendly to Barry in spite of the curious incident which J. T. Smith tells of, as follows :

"Barry, the historical painter, who was extremely intimate with Nollekens at Rome, took the liberty one night, when they were about to leave the English coffee-house, to exchange hats with him. Barry's was edged with lace, and Nollekens's was a very shabby, plain one. Upon his returning the hat the next morning, he was requested by Nollekens to let him know why he had left him with his gold laced hat. "Why, to tell you the truth, my dear Joey," answered Barry, "I fully expected assassination last night, and I was to have been known by my laced hat." This villainous transaction, which might have proved fatal to Nollekens, I have often heard



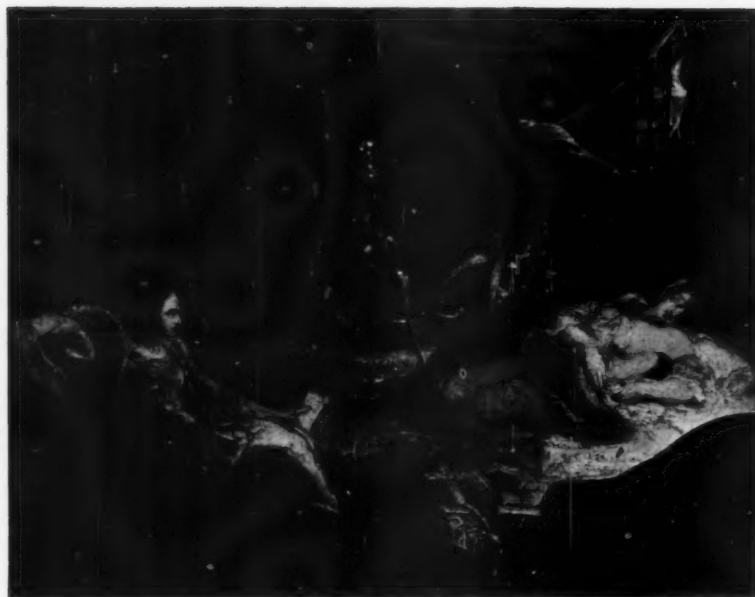
PORTRAIT OF EDMUND BURKE  
National Gallery of Ireland

him relate : and he generally added, "It's what the Old Bailey people would call a true bill against Jem." Smith, himself, evidently shared the common prejudice against poor Barry or he might have seen the humour of the excuse : for he admits elsewhere that Barry 'was perfectly master of wit to render it a nuisance to those at whose door he thought proper to throw it.' When Barry died, Nollekens, to the amazement of his friends, overcame his usual penury to the extent of purchasing, for £12, at the artist's sale, the "Cupid Instructing Mercury on the Lyre," which hung henceforward in his own house till he died, in his turn, seventeen years later, since when it has vanished.

Portraits of Barry are numerous. Dr. Fryer described him in words as "rather under the common size, but with limbs well set together and active to the last. In his face one could see lines prematurely engraven by the working of an impassioned mind, so that he appeared older than he really was. There was something very sweet and agreeable in his smiles ; but his looks, when roused by anger, were ferocious indeed." William Whitley, in his "Art in England : 1800-1820," reprints from "The New Monthly Magazine" an anonymous account of a surprise visit paid to Barry shortly before his death. The painter is described as "wearing a loose, threadbare, claret-coloured coat that reached to his heels, black waistcoat and breeches, coarse, unpolished shoes with thongs. No neckcloth, but he seemed to have a taste for fine linen, for his shirt was not only clean, but genteel in point of texture."

His portrait by Opie is in the National Gallery of

# APOLLO



## SCENE FROM SHAKESPEARE'S "IMOGEN"

Jachimo rising from the chest in Imogen's chamber. Oils on cardboard, about 20 in. by 26 in. An early and smaller version of the picture in the premises of the Royal Dublin Society. Possibly that owned by John Green, of Dell Lodge, Blackheath, and sold at Christies in 1830

*In the possession of Thomas Bodkin*



AN OLD HARPER Canvas 21 in. by 18½ in.  
National Gallery of Ireland



DR. JOHNSON Canvas 23½ in. by 21 in.  
Acquired for the National Portrait Gallery in 1899

# JAMES BARRY



PORTRAIT OF JAMES BARRY, R.A. (by himself)  
National Gallery of Ireland

Canvas 36 in. by 30 in.

National Gallery of Ireland in 1935. It depicts him as an ardent young man dressed in a scarlet coat working upon a large cartoon, and seems to have been done towards the end of his stay in Rome. A more sympathetic rendering is that, done in 1767, which shows him engaged in painting a portrait group of his two friends Paine and Lefevre. It forms a melancholy contrast to his mezzotint of himself, old, sad and disillusioned. A preliminary drawing for this print is in the possession of the Royal Society of Arts, and bears on its back the following revealing note by Charles Warren: "This portrait of Barry the Painter I purchased at the sale of his effects which took place shortly after his death; it was a favourite candle-light Study of his, but never intended to be made public, as it was his intention that no portrait of him should be seen by the world past the meridian of life. He drew this a few years before his death, with pen and ink and in his usual painting dress. From my long acquaintance with him, I can answer for its being a strong characteristic likeness of that eminent Artist and most singular man."

Within the range of his series of self-portraits may be read the tragedy of a great spirit ruined by an uncompromising temper and by that kind of high ambition which, only when it fails, is called gross vanity.

Ireland, where there is also to be seen Northcote's pencil drawing of him seated in church, wrapped in a large cloak and leaning his head meditatively upon his hand. A drawing by William Evans representing him in profile at half-length is in the National Portrait Gallery. An engraving of this by C. Picart forms the frontispiece to the collected works of James Barry. Gilchrist states that in a copy of Barry's account of the pictures in the *Adelphi*: "I have seen a characteristic pencil recollection from Blake's hand of the strange Irishman's ill-favoured face; that of an idealized bull-dog with villainous low forehead, turned-up nose, and squalid *tout ensemble*." But this cannot now be traced, and, if found, might well show that Gilchrist has misdescribed it, as he shared the common prejudice against Barry, whom we know Blake to have admired intensely.

Barry did at least six portraits in oils of himself, and, though they disclose no intent of self-glorification, they all make his intellect and character apparent. The finest as a work of art is that which was acquired for the



BARRY IN OLD AGE (by himself)  
Mezzoprint from a proof in the  
National Gallery of Ireland

# CHINESE JADE AND THE MODERN WESTERN MIND

PART II. BY DR. MARTIN JOHNSON

**D**ESCRPTION OF THE PLATES. In the sections of this article (I-IV), published in the January issue of *APOLLO*, emphasis was laid upon the archaic jades of the Shang-Yin, Chou, and Han dynasties, from about 1700 B.C. to 200 A.D., rather than upon the more familiar examples from the later Chinese civilizations. A group of these older jade carvings is here reproduced, by courtesy of the Victoria and Albert Museum; they form part of the collection of the late Mr. George Eumorfopoulos. It is fortunate for English understanding of Chinese art that this great collector specialized in the archaic forms, and his work has bequeathed to the present age an insight

article. The Tsung, emblem of Earth; the Pi, emblem of Heaven; and the Kuei, emblem of the East, are described in the Book of Rites of the Chou dynasty (1122-249 B.C.) and probably date from much earlier. The Tsung is a cylinder enclosed in nearly rectangular decorated prisms. The example here shown is of white jade with subtle brown veinings. The Pi is always a disc with central perforation; some, like the present example, are decorated in low relief, some are plain and have nothing to distract from the sole beauty of dim shadings in dark grey, green, and purple. The Dragon ring may be an extreme form of Pi in which the relief decoration entirely submerges the original shape. The Kuei or



*"The fragmentary and battered little horse in green jade.*



*A delight to thousands of Londoners in the last few years"*

otherwise unobtainable into the most ancient and least familiar phases of jade carving.

The fragmentary and battered little horse in green jade is well known and has been a delight to thousands of Londoners in the last few years; it is an amazing combination of life-like and spirited impressionism with ingenious conventionalization into geometrical lines and curves. The authorities have ascribed it to the Han dynasty (206 B.C.-220 A.D.): it might well be claimed by the most modern sculptors of the present epoch—and used also as a permanent lesson in restraint.

Three of the other jade carvings are among the six ritual objects mentioned in Section II of the previous

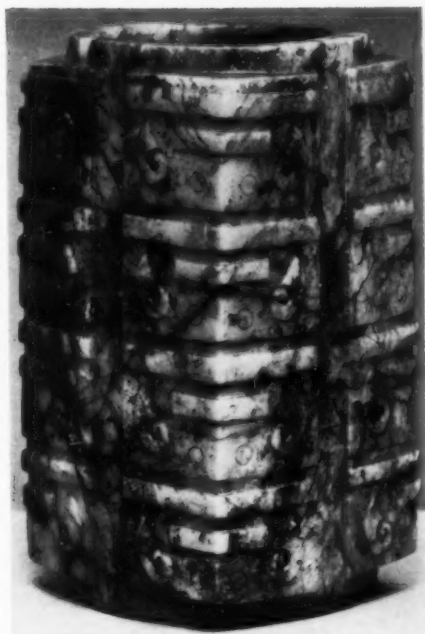
pointed blade is more often than not decorated with cross-hatching or (as here) with circular grains; various of its uses have been traced, including that of talisman given by the emperor to his bride.

Of the two remaining objects, the black knife is possibly a jade talisman used in conveying imperial orders to subordinate officials, while the curved knife is probably an emblem for ritual purposes only. The combination of straight lines slightly diverging in the shaft with the faint curvature along the blade is typical of the effective use of the most simple elements of design, a skill in which the earliest carvers of jade seem to have something new to astonish all subsequent ages of decorative art.

CHINESE JADE AND THE MODERN WESTERN MIND



KUEI



TSUNG



KNIFE



PI



BLACK KNIFE



DRAGON RING

V

The previous article raises an intriguing problem when we ask what impulse maintained this thirty centuries of enthusiasm for jade carving. We can only reach the fringe of this question at present, but if certain suggestive directions were explored, the inquiry might contribute not merely to the understanding of one minor Chinese art, for in finding the relevant mentality to be common in the East but rare or absent in the West we approach some of the most widespread links between the arts and the beliefs of mankind.

To begin with there are elements common to Chinese and to other primitive religious imaginations. Notably there is the protective property ascribed to certain objects such as charms, amulets, the tiny coverings made to close the eyes of the dead, and other intimate possessions of personal and sacred significance. These notions of magical protection were nowhere more highly developed than among the Chinese, with the possible exception of the ancient Egyptians. But in China such traditions were reinforced by an acute sensitivity to the material beauty of the jade minerals. This created a combination of appeals which no other substance in no other civilization has been able to command.

Another characteristic might be classified as poetical or perhaps philosophical rather than religious, and appears more intensely among the Chinese than in the matter-of-fact Egyptians; it is the tendency to associate material symbols with phases of human temperament and morality. From regarding carved jade as such a symbol, it was a short step for the Chinese to maintain that contemplating or handling jade conferred upon the owner something of the purity, steadfastness, nobility, and serenity of which each little sculpture had become an emblem or embodiment.

In understanding any ethical aspects of the minor arts, it must be remembered that the Chinese revered the dignity of supreme craftsmanship and the patience of prolonged effort, as among the intrinsically good qualities of a life well lived. This appreciation became almost instinctive when trained, and the Chinese shared it with other peoples in other ages; for instance, the illuminators of manuscripts in the European monastic times and in Persia. But the status of these little carvings was enhanced by a uniquely Chinese addition to the visual aesthetic judgment—the appreciation of tactile and auditory values in an artist's material. Whether the jade was the oily nephrite or the icy jadeite, to handle and feel the surface texture of a vessel or figure, and to hear the sonority of a suspended disk or plate, always reinforced the affectionate reverence which the stone seems to have aroused throughout Chinese history.

VI

It will be obvious that the subject of jade is capable of focusing a number of widely separated interests—artistic, scientific, and antiquarian—as well as everyman's delight in the natural colourings of a most beautiful substance. But after reading some of the standard publications, one doubts whether authors will consent to acknowledge adequately the inter-relatedness of all these interests, since each expert is usually intent upon pursuing one particular line of approach. The danger of such specialization is that the exposition becomes technical, and the essential human link between the religious,

the aesthetic, and the anthropological tends to be neglected. This leads inevitably to losing our sense of kinship with the original craftsman: the function of jade dwindles to being an exotic toy for the narrow specialist, and the attraction of the subject for the general inquirer fades. But at the present crisis, when it has become urgent to conserve all sources of faith in the works of man, the widest human significance of any art is its main justification. Most of all are we generously repaid if we can see how and why these stones played their strange part at the bidding of a personality so distant and yet so curiously akin. It will be found that what the Chinese spent so loving a care in carving and treasuring has lost nothing of its beauty and mystery in travelling to us.

Consider what is most characteristic in the Chinese artist's contribution to thought: permeating the aesthetic and religious principles which we have mentioned as relevant to the art of jade, was always the Chinese confidence that there is a power in fine workmanship and a strength in the self-discipline of controlled skill. A somewhat similar contribution will probably survive as the lasting significance of Taoism and other early quietist philosophies. This confidence enabled some Chinese to see that even trivial objects, if beautiful, can exert a far-reaching effect upon the maker's and beholder's attitude to larger matters. They saw that even the lesser arts and the very minor graces of life may have profound results in the decisions of the practical man by the orientation of his mind that they compel. Where the Chinese failed was in their inability to combine this standpoint held in theory by their artists and philosophers, with the life of public organization and affairs. They realized, as did no other people, that the loveliness of small things is among the most potent of the magics by which men live; but the willingness to sacrifice much in pursuit of art and thought remained with a secluded few, as in monastic Europe, and faded too soon in the active majority. When the same person is trained to possess both the mental orientation of the creative artist and also the organizing and driving power of the man of action, the Western mind will have mastered the East by capturing its most intimate treasure. The age-long antithesis between the visionary and the useful will then have been resolved into the true superman, logician, mystic, and practical man at once. Towards such ultimate synthesis of Eastern and Western mentality, the arts of jade carving and their appreciation offer a minor contribution, which the expert cannot neglect and the stranger delighting in them need not despise.

The Chinese is perhaps the only one of the historic civilizations in which art, philosophy, and religion are so intimately mingled that a modern student of any one of these cannot fail to be also deeply impressed with the others. It is, therefore, because the unerring taste of the Chinese craftsmen can appeal to us direct, unimpeded by any sophisticated technique such as bars our access to so many arts, that their philosophical and religious attitude to Nature is able to present a mirror of our own intellectual and moral adventures. The image in that mirror is all the more impelling because simplified to a childlike honesty of outline; we shall trace more clearly the tangled course of our European thought, the more we can learn to understand that prototype of peaceful artistic devotion and imaginative worship which jade exemplifies perhaps more than any of its companion arts.

# A FAMOUS BRIDGE IN POTTERY AND GLASS

BY THE LATE  
JOHN PHILLIMORE

PART II\*

WE come now to some pieces of glass which need only be briefly described, as they are mostly illustrated. I am no expert on glass, but I believe these pieces to be Bristol, Stourbridge, or, in some cases, possibly Irish. Unlike the pottery, most of the glass bears the name or initials of the purchaser or recipient of the gift, executed by diamond cutting. Thus on a rummer with bucket bowl, almost straight-sided, on a square moulded base, there is on the reverse a monogram consisting of the intertwined letters S.H.S.C., with hops and barley decoration. The view of the bridge is the very scarce east one, with a two-masted sailing vessel under the bridge. Height 5 in., top diameter  $3\frac{1}{4}$  in., square base  $2\frac{1}{8}$  in. A rummer with incurved bucket bowl of much the same height, but with thistle engraved decoration, a west view, and a small one-masted sailing ship below the bridge, has the monogram J.A.A., and beneath "Boston 1840." These glasses are about 1820. A tall amber-shaded wine glass has below a west view "Sunderland Bridge." The top diameter is 4 in., that of the base  $3\frac{1}{2}$  in., and the height  $7\frac{1}{4}$  in. These three pieces are not shown here.

On the reverse is "W & D Lynn." Date 1800 or earlier. In all these glasses, except the goblet, the wind is blowing from the right.



Fig. VI

The  $6\frac{1}{2}$  in. bucket bowl rummer (Fig. VI) has a stem with a central angular knob reinforced at the bowl and foot junctions. There is a single ship below the bridge, seven lamps, and the "Sunderland Bridge" is in



Fig. IV

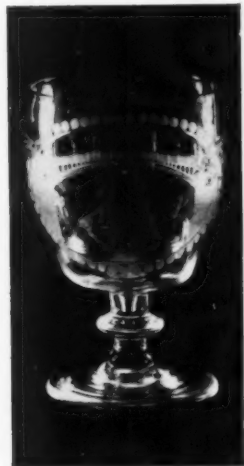


Fig. V

The tumbler (Fig. IV),  $3\frac{3}{4}$  in. high, has the single sailing ship below the bridge on which are shown six lamps. The legend is "Sunderland Bridge" in script. The reverse is crudely engraved with a fruiting vine, which might be hops. As with all this glass, the condition is perfect. Date about 1810.

The light rummer (Fig. V),  $4\frac{5}{8}$  in. high, has an incurved bucket bowl stem with central angular knob and a cyst at the base. Below the bridge—seven lamps—is an exceptionally fine ship. There is no inscription.



Fig. VII

serif capitals. On the reverse, within an octagonal reserve and floral wreath, is the monogram G.R.G. Date about 1810 to 1820. The  $5\frac{1}{4}$  in. rummer (Fig. VII), of similar design, has the monogram R.C. in the octagonal reverse.

\* Part I appeared in the January number. See correspondence columns of this issue for further interesting details.

## A P O L L O

We come now to the square base pieces, and the  $5\frac{1}{4}$  in. incurved cup bowl glass (Fig. VIII) has a spreading stem on a high hollowed domed foot with square base,



Fig. VIII

which is star-moulded beneath. The fine ship can be seen; nine lamps are shown; there is no inscription; the monogram G.M.J., in a hop and barley wreath, is



Fig. IX

on the reverse. This piece is probably contemporary with the opening of the bridge.

The goblet (Fig. IX),  $8\frac{1}{2}$  in. high,  $5\frac{3}{4}$  in. in diameter, and with the 3 in. square base, is an intriguing find.

There is certain evidence in the glass which tends to show that this piece is much later—in fact, not antique; on the other hand, there is a resemblance between the engraving of "The Exchange" on the reverse, and that found on Bohemian mid-XIXth century glasses. Both combine flatness with detail. This would bear out the argument that the goblet was engraved to commemorate the old bridge near the time of reconstruction in 1858. The plain spreading stem has a collar under the bowl, and the octagonal hollow moulded foot on the square base is star-moulded underneath. Seven lamps, two sailing ships, a boat with a sail, the arch on the left, and the pennons fluttering towards the right can be seen. The whole is enclosed in a cut oblong panel with "Sunderland-Bridge" engraved below. On the reverse an architectural building has at the foot—"The Exchange." Between the panels are engraved floral festoons.



Fig. X

Probably the finest glass is the  $6\frac{1}{2}$  in. high bucket bowl rummer (Fig. X), without inscription, which is likely to be one of the very early Sunderland Bridge commemoratives. The design is particularly artistic, and the workmanship beautifully executed. The short spreading stem leads to a high hollow domed foot on the square base. There are eight lamps, three sailing ships, and four boats.

On the reverse is an octagonal framed reserve with the initials D.L. flanked by wreaths of flowers and barley ears. The rolling pin illustrated (in the previous section of this article) is of deep clear blue with gold transfers and, held up to the light, shows a fine and busy east view of the bridge. It is unusual to find transfers on glass of this kind so clear, handling as a rule having worn them away. The overall length is about 16 in., and the average diameter  $2\frac{1}{2}$  in. A dark amber glass rolling pin,  $15\frac{1}{2}$  in. overall and etched about 1833, which is in my railway collection, because it has a picture of an early Liverpool and Manchester Railway passenger train, bears the name "Miss Jane Reed," and shows the Sunderland Bridge, a small steam vessel *Milo*,

## A FAMOUS BRIDGE IN POTTERY AND GLASS

a sailing ship *Ann's*, a two-masted steamship *Vesta*, and a smaller two-master *Aid*. All separate views. On the reverse are anchors, what looks like a sextant, and houses and castles. Truly a collector's piece, with its width of interest.

The close railway connexion with Sunderland Bridge is found by the coal staiths alongside (short of the furnace chimney often shown on the right bank adjoining the bridge in a west view), which formed the terminus of the Hetton Colliery Railway, and which is shown in a number of prints illustrating the bridge.

I have also a photograph—west view—taken in 1860, which shows the "new" bridge, the chimney on the right, and the coal staiths with the lines and coal wagons exactly of shape as used early in the XIXth century. The opening of this colliery line, made famous by its employment of some of George Stephenson's earliest locomotives, is described contemporaneously in the December number of the "Newcastle Magazine" for 1822. It refers to "five of Mr. George Stephenson's patent travelling engines."

The locomotives, "The two sixty horse-power fixed reciprocating engines and five self-acting inclined planes" were, on the opening day—the 18th—under Robert Stephenson's direction, and the Iron-Railway was "furnished" by Messrs. Losh and Co. There were great crowds, a band, and flags on every building to celebrate the occasion. I have one or two rare prints showing the engines at work at the colliery, including a German one, illustrative of the interest shown in the early British locomotive, but the most interesting one for reference here is that by H. G. Harding, and printed by C. Hullmandel in 1822. The view—from right to left—shows in the background at the foot of the distant hills Hetton Colliery with the locomotives, the inclined planes over the hill, where the loaded trucks were hauled up by rope and on some planes the loaded pulled up the empties, the remainder of the line level with coal trains running both ways and hauled by other locomotives, and, on the extreme left, the River Wear with shipping and the famous bridge. This print with its title, etc., and full margins measures 29½ by 22 in.

The coal fields of the neighbourhood gave rise to an export trade as far back as the reign of Henry VII. I have a number of very charming prints of the Wear and its bridge of various dates, including headed notepaper, which indicates popularity, but I can only refer briefly here to two.

The earliest is a copperplate print with title "South East View of the Cast Iron Bridge over the River Wear at Sunderland in the Co. of Durham." Then follow particulars and dates. It is by Hunter after R. Johnson, and measures overall 18½ by 14½ in. There are some fine ships; no lamps appear on the bridge, but crossing are pedestrians, a horseman, and a carriage with a postilion. This print is certainly contemporary with the opening. Robert Clarke, a surgeon of Sunderland and a fine draughtsman, made drawings of the bridge, one before the centres were taken down, and another when the work was completed. He published two aquatints.

Possibly the two great wooden scaffolds erected from the bed of the river to support the arch while it was

being built, and clearly shown in Clarke's drawing dated 1796, were the basic idea of the following delightful poem by Michael Watson, of North Shields, which appeared in Sharp's "Bishoprick Garland" in praise of the bridge. Nor is this effort without other interest or bearing, such, for example, as Paine's claim that Burdon "made free" of his (Paine's) design.

"Ye sons of Sunderland, with shouts that rival ocean's roar,  
Hail Burdon in his iron boots, who strides from shore to shore!  
O, may ye firm support each leg, as much, O, much, I fear,  
Poor Rowland may o'er stretch himself, in striding 'cross the Wear.  
A Patent quickly issue out, lest some more bold than he,  
Should put on larger iron boots, and stride across the sea!  
Then let us pray for speedy peace, lest Frenchmen should come over,  
And foll'wing Burdon's iron plan, from Calais stride to Dover."

The second print\*, by W. Le Petit after T. Allom, published by Fisher, Son & Co., London, 1833, and titled "Sunderland, Son of Durham," portrays an enchanting view of the bridge from the west side, with the houses high up on the "cliffs" and in the right foreground shipping and the coal staiths with the wagons discernible.

Lastly, there is the interesting matter of finance and the lottery. Originally, Burdon advanced £30,000 at 5 per cent on the security of the tolls; the remaining £10,000 being raised by subscription. Burdon was chief partner in the bank at Berwick which failed in 1806. After various vicissitudes, in order to avoid heavy loss to the creditors, an Act of Parliament was obtained in 1814 to enable the commissioners to dispose of the shares by lottery. The £30,000 was allotted in 150 prizes, the highest being £5,000. The drawing took place on December 1, 1816, and medals were presented to the 6,000 subscribers. The prizewinners got 5 per cent debentures.

These were paid off by bridge and ferry tolls, the last being cancelled about 1846. The toll for pedestrians was abolished on November 12, 1846, and the bridge made "free" in November 1885. The 45-mm. white metal medal by Halliday bears an impression of the bridge with a sailing ship and rowing boat below. Above is "Grand Sunderland Bridge," and beneath "Built AD 1796." On the reverse is "To Commemorate the Grand Sunderland Bridge Lottery and the very advantageous prices at which it was sold to the Public by I. Sivewright, Contractor, 1816." Surrounding this inscription is, "Presented to all those interested in this Lottery." Medal or token collectors will be interested in a first-die impression of this medal, which is thinner, has the pennons on the ship flying the other way, the oars of the rowing boat are in a different position, and there is no legend or date. The reverse is similar to that of the first mentioned. The Sunderland Bridge was a great achievement, and it carries more interest for collectors than any other bridge in the world. "*Nil desperandum*" might well also adorn the central panel of any collector's catalogue, for it is surely engraved on his heart.

\* Illustrated at the commencement of Part I of this article on page 6 of the January, 1941 issue.

# ART AND TEMPERAMENT-II

BY HERBERT FURST

THE characteristic of the actualist in temperament is his interest in things because they are objects of perception; and not what the German philosopher means by *das Ding an sich*. Nevertheless, they must be objects of his perception. Giotto, whose landscape and architectural backgrounds can hardly be regarded as faithful records of visual truth was objective enough in his statements of the human element. This is due to a peculiarity which one may almost call a law of nature; which causes the animal creature to see all things, but to perceive only such as are of special interest to it at the time. Giotto's comparative lack of interest, and it is only comparative, in the background is akin to the lack of interest which the primitive or prehistoric artist showed in the human figure, his attention being riveted on the animal. The human figure thus becomes a mere pictographic symbol of action. In Giotto's case the human figure is action itself, the background being a symbol of its venue, an attitude of mind which he has inherited from his predecessors, the "Ancients."

The van Eycks, like all the northern artists, treat the background with much greater objective interest; place upon it, in fact, an importance scarcely less than that which they give to the figures. They still, however, make of the whole an addition sum of individual objects, of things as they know them rather than as a *scene*, an integration of things as they appear to the eye from a fixed view point, even where the scene is before them in nature; as, for example, in the Arnulfini portrait. Such pictures, therefore, have to be *read* rather than looked at, if one is to see them with the eyes of their creators and to enjoy them in the manner they intended.

Much was to happen in European art before an artist like Velazquez could occur in its history; much objective observation, much intellectual ratiocination had to precede his kind actualism. Velazquez's own early pictures, mostly kitchen pieces, are exercises in objective recording of facts on principles first practised by Caravaggio, whom I therefore might have included in this study of temperament. I am, however, not convinced that the Italian's *temperament* was really that of an actualist—he had other axes to grind.

Velazquez seems to me entirely inspired by what he perceived with his physical eyes (Fig. I). The facts of vision dominated whatever other purpose he had in view. He lived in an age, moreover, when the artist had a wider choice of subject-matter, and if it had not been for this overruling aim of his he might have excelled in other fields than portraiture, in which he stands supreme. He certainly made the attempt. There are by his hand a number of religious and mythological subjects, all of them either hardly disguised records of actuality—such as the so-called "Bacchus," pertinently better known as "Los Borrachos" (The Topers)—or they were failures, such as the "Forge of Vulcan," in which the aureoled figure of Apollo makes an incongruous appearance both considered as a rendering of the story and as an element of the design. Even his celebrated "Rokeby" Venus, in the National Gallery, shows a conceptual conflict,

compared with the Venuses of Titian; the "Cupid" is out of tone with the "Venus," who herself looks much more like a *study* of the nude than the principal element of a considered picture. She probably is, or was, in fact, no more than a study; nor can one feel certain that the whole of the painting as we now see it is by his hand.

Rubens's advice to Velazquez to visit Italy, which in fact the younger artist took, shows, I think, that the Fleming was himself similarly ill-advised. Rubens's copies of Titian prove how difficult it was for a northern artist to *understand* the Italian, and that applies also to the Spaniard.

Velazquez's "Surrender of Breda" stands by itself even in his own *œuvre*. It has justly been acclaimed as "perhaps the finest purely historical picture in the world." There are several reasons for this; for example, the striking effect of the horses' back view in the foreground and the lances of the soldiers in the background (compositional devices which Velazquez had adopted from Italian sources); nevertheless, the main reason is that here Velazquez was dealing with actualities, and also with an event which seems to have had the artist's wholehearted sympathy. "The Surrender of Breda" is the last picture of the Age of Chivalry.

In this historical painting Velazquez then did not really step outside his limitations, his domain. His domain was the recording of the appearances of men and things under given circumstances of light and atmosphere. That he was conscious of *art*, that is to say of deliberate design, is made abundantly clear from such paintings as the so-called "Meninas," the "Hilanderas" or even the equestrian portrait of his friend Olivares. Nevertheless, his true love was nature; or more exactly the *appearance* of things in natural space—unlike Giotto's and van Eyck's space, which was an abstraction.

Inspiration came to Velazquez, it seems, directly from the thing he saw, and he was at his best when that thing was a human being. Nor did it make the slightest difference to him whether the human being was male or female, young or old, beautiful or ugly, king or beggar, dwarf or fool. He has painted the most beautiful portraits of all these, unsurpassed, unequalled in the whole history of art. Yet it would be futile to conclude, therefore, that Velazquez was *only* an eye and an obedient hand; he did not only paint what he saw, he also felt it in the psychological sense. To his sight was added insight.

Velazquez then represents one aspect of actualism, and so far as portraiture is concerned he is still *modern*.

Scarcely more than a hundred years after the death of this great Spaniard—though it seems so much longer—one of the greatest actualistic landscape painters, the English John Constable (1776-1837), saw the light of day, in the most significant sense of the phrase. (Fig. III).

That Constable was an actualist in temperament is fortunately possible to prove by much first-hand evidence. Let me quote the following passages from Leslie's "Memoirs" of his life:

"In reference to his art, he [Constable] would sometimes say he 'thanked heaven he had no imagination.'"



Fig. I. VELAZQUEZ. Detail of the head of Messippus to show the remarkable technique



Fig. II. RUBENS. CERES AND PAMONA. Superabundance of everything, including flesh

Then :

" "When I sit down to make a sketch from nature, the first thing I try to do is to forget that I have ever seen a picture."

"To a lady who, looking at an engraving of a house, called it an ugly thing, he said, 'No, madam, there is nothing ugly; I never saw an ugly thing in my life; for let the form of an object be what it may—light, shade and perspective will always make it beautiful.'"

Lastly :

"Whatever may be thought of my art, it is my own; and I would rather possess a freehold, though but a cottage, than live in a palace belonging to another."

Constable's conception of art, though rooted in a purely subjective soil, is therefore entirely prompted by objective observation. Constable, the miller's son, was from infancy accustomed to watch the wind, the clouds and the rain. Years afterwards, when he was famous, old Fuseli, the Academician, said, in the words related by Constable himself: "I like de landscapes of Constable; he is always picturesque, of a fine colour, and de lights always in de right places; but he makes me call for my greatcoat and umbrella."

He used to make his sketches out of doors in full-bodied paint; so that all his pictures are based upon observed facts.

With great satisfaction he records the sensation which his manner of painting created in Paris, where two of his pictures were shown, and says: "They [the French artists] are struck with their vivacity and freshness, things unknown to their own pictures. . . . They," he continues, "make painful studies of individual articles, leaves, rocks, stones, etc., singly, so that they look cut out, with-

out belonging to the whole, and they neglect the look of nature altogether, *under its various changes*." The italics are mine and stress the significance of integral vision.

He thus insists that his pictures should be seen at a distance, an important qualification which not only his older contemporaries both in London and in Paris did not understand, but which is ultimately responsible for Ruskin's adverse opinion. "His tree drawing, for instance," said Ruskin, "is the kind of work which is produced by an uninventive person dashing about idly with a brush . . . and as representative of tree form, wholly barbarous. . . ." He has, nevertheless, to admit that it is "just possible still to discover what the tree is meant for and therefore the type of the worst modernism not being completely established." This is why Ruskin, elsewhere, expresses "regret that the admiration of Constable, already harmful enough in England, is extending even into France." This evidently refers to the fifties of last century, a considerable time before the French artists far out-Constabled Constable in apparently "dashing about idly."

The interest of all this criticism is that its logic was based on the principles already practised by Velázquez, the earlier artist. This logic demands that a picture should represent nature as seen from a fixed distance, under the actually prevailing strength and incidence of light—diffused light, the diffusion in Velázquez's case taking place indoors, in Constable's out-of-doors. As a consequence there is a natural softening of contours which Velázquez in his later art manipulated so skilfully that one hardly knows how he managed to define form so precisely. Constable's fixed viewpoint in a land-



Fig. III. CONSTABLE—THE HAY WAIN. One of the pictures that created a stir when it was shown in the Paris Salon of 1824

scape necessarily removed his eye much further from the objects he represented. In addition, he had not only to take into account a greater diversity of atmosphere, but also that movement which is caused by the wind and, maybe, with the light that fitfully pierced the clouds. So Constable, too, deals not with objects but with the appearance of objects under changing conditions. Hence his "wholly barbarous" manner of "tree drawing," a "barbarity" which became still more pronounced, as Ruskin rightly foresaw, in the technique of the French school and more particularly in that of the so-called "Impressionists." This impressionism, which meant optic rendering of appearance, is, or aims to be, purely objective, and became involved in scientific theories of light and colour. Monet, who first used the word "impression" in connection with one of his pictures, painted in its spirit, for example, more than a dozen pictures *each* of Rouen Cathedral and of a single haystack. The aim in such circumstances is a semi-scientific recording of the changes in form and colour brought about in the appearance of any object of vision by the light that bathes it. That in these particular cases it should have been a pile of stones or a "bottle of hay" is accidental, almost irrelevant.

It is in this respect that Constable who, albeit unconsciously, started the movement, differed from the Impressionists. "I never saw an ugly thing in my life," sounds objective enough; but Constable also said: "The sound of water escaping from mill-dams, etc., willows, old rotten planks, slimy posts and brickwork, I love such things. Shakespeare could make anything poetical; he tells us of poor Tom's haunts among 'sheep cotes and mills.'"

As long as I do paint I shall never cease to paint such places . . . painting is with me but another word for feeling." Here he comes very near to Chardin's, the XVIIIth century still-life painter's dictum "*on peint avec le sentiment*." Monet sold a row of poplars for its timber value when he had done with them. There is thus a difference between the poetical and the scientific "actualist," and I therefore incline to include Monet, with others, in the *scientific* temperament, which I shall discuss later.

## II. SENSUALISTS

The next category of temperament is that of the sensualist, that is to say, the artist who frankly rejoices in sensual pleasures wherever or however evoked. He is interested in nature only in so far as nature can stimulate such sensations, but does not hesitate to "improve" upon her, calling upon imagination to help him, or taking hints from other works of art. Moreover, it is significant that whilst an actualist like Constable held that "light, shade and perspective" is sufficient to make anything seem beautiful, the sensualist does not willingly leave out colour.

Now this question of colour as a test of sensualism is a somewhat complex problem. Unlikely as it may seem, *good colour* is not necessarily always the evidence of a conscious sensual aim. Colour depends on available pigments, and if availability is by accident sufficiently restricted in range the very restriction may enforce its goodness. Even technical handicaps may tend rather to improve its quality. There are also quite other considerations which may compel the artist to produce good colour effects, even against his personal interests. That,



Fig. IV. TITIAN VENUS AND ADONIS  
A Sensualist conception

for example, was the case with sacred pictures, where gold and such costly colours as ultramarine had to be used in *majorem Dei gloriam*—to the greater glory of God—thus imposing an expense upon the artist which, as ancient records show, he was apt to evade. Then there were certain ritual prescriptions which necessitated the employment of definite colours for definite symbolic purposes. All such matters may be contributory causes to a sensuous delight based upon unlikeness to nature rather than upon actualities.

Thus it would be tempting to commence the consideration of the sensualist temperament with a contemporary and pupil of Giotto, Simone Memmi, because the principal charm of his art is his "colour." There is also a dreamlike contemplation rather than vigorous action in his designs. But there is a certain femininity in Memmi's jewelled, poetic art, which makes him, as has been said, an *exquisite*. The outstanding characteristic of sensualist art, however, is its pronounced masculinity.

At the head of the sensualist category one must therefore place Titian, because in his art the sensual and the sexual are closely associated and with a dignity peculiar to him. Ruskin makes this striking remark. He says that Titian "saw that the sensual passion in man was not only a Divine fact; the human creature, though the highest animal, was, nevertheless, a perfect animal, and his happiness, health and nobleness depended on the due power of every animal passion, as well as the cultivation of every spiritual tendency." Coming from Ruskin this statement is especially interesting, though one can hardly agree that Titian cultivated "every spiritual tendency." There is, in fact, little spirituality in Titian's work, and although his ideas, as expressed in his art, have great dignity, as he himself had in his personal appearance, they have but little depth. Despite such exceptions as the solemn "Entombment" (in the Louvre), in which he reaches nearest to sublimity, Titian was essentially a hedonist, joining with Sansovino and Aretino in a triumvirate dedicated "to the mutual

furtherance of material interests" and "the pursuit of art, love and pleasure." Titian curried favour with emperors, kings and princes because he depended upon them for the opulence and sumptuousness which were necessities to his sensuous mind. Money meant a great deal to him; nearly all the correspondence he left behind is concerned with money matters, a pre-occupation that he shared with other sensualists. In mitigation of his mercenary proclivities it has been urged that he begged for his children's sake rather than his own. Even so, it shows that he placed more importance on mundane than on spiritual values. Titian needed money wherewith to acquire all that *colour* of life that manifests itself not so much in the careless largesse with which nature spreads it over all things, high and low, good and bad, but rather in the jealous parsimony with which man has reserved it for the luxuries he creates in order to gratify his senses. Only from his native Alpine village, Cadore, he brought down to the lagoons of Venice a nostalgic passion for the landscape which he never lost and towards which he preserved a more reverential attitude than that which governed his view of mankind, and greater sincerity than, with few exceptions, in his religious art. Titian, in fact, discovered *moods* in the landscape which he rarely saw in human beings. In other words, he was little interested in what humans feel and think, and hardly in what they do. He was interested in them mainly for the sake of their appearance, and what they lacked in that sense he added (Fig. IV). There is thus beauty and dignity, no wickedness, no evil, in his pictures; but of objective interest or even of religious humility there is little or no evidence. In the marvellous painting known as the "Pesaro Madonna" there is beauty and dignity and tremendous art, but very little religion. Even in the picture of the "Entombment," in which his art comes nearest to the combination of great design with religious reverence, one's eyes are directed by the disposition of light to the knees of the dead Christ, a direction which to the believer would seem irrelevant.

It has been pointed out that to call him the greatest of colourists is arbitrary, that Veronese more than equalled him in colour splendour, that Giorgione at least equalled him in colour depth, and so on; but that "his colour, profound and powerful *per se* impresses us more than that of the others, because he brought more of other qualities to enforce it." Above all, these other qualities may be summed up in the words *serene and stately nobility*, which makes us forget that his drawing is not faultless and his design at times unsatisfying.

We may now cite as another hedonist an equally famous painter who was almost an exact northern counterpart to the great Venetian, namely Rubens. With as much, perhaps more, general culture, a knowledge of many languages, an interest in science and active employment in diplomacy, Rubens, with a tremendous artistic ability, combined a love of luxury and a sense of business, so shrewd that it made of his studio a picture factory with a regular tariff based on the amount of work he himself contributed to his paintings. He, like most Northerners, had less *taste* than Titian or any of the Italians, and consequently the classical ideal of detachment remained beyond his reach. Hence one is, in face

<sup>1</sup> Note on Titian in Vasari's "Lives."

of his nudes, always conscious of their nakedness, and his sacred or mythological scenes always have a disturbing sense of actuality which makes their allegorical or emblematic adjuncts seem incongruous. He paints with tremendous *gusto*, is always, to use a topical phrase, "going to it" with great energy. A good catholic, as good catholicism went at the time, he can feign ecstasy with the ease with which he can render brutal strength or feminine sensuality, sensuousness rather, because there is nothing lascivious about his fat Flemish women. He glories in superabundance of everything, including flesh, delights in pomp and circumstance (Fig. II). In contrast with Titian, there is a great deal of powerful action and movement in his pictures. The swelling rhythm of his feminine ideal makes itself felt even in his landscapes.

He learnt much about colour from the study of Titian; but it is interesting to see how his restless energy will out even when he is engaged in copying Titian's pictures or drawings.

As a flesh painter he is nearer to nature than Titian; as a colourist he is not the Italian's equal.

Despite the obvious differences between these two great colourists there is this similarity in temperament that, on the whole, they enjoy life as it is; they do not think too much and rarely give the spectator anything to think about—Rubens, in particular, gives us more to see but less to feel.

The influence of Titian and Rubens was great, and overspread Europe in a diminishing degree of nobility.

We thus come to another great sensualist, whose sensuality is dominated by the deliberately sexual appeal of his art. This is François Boucher. Boucher has not the same stature as an artist and a man as Rubens, or, still less, as Titian; but he is definitely in their succession. "He was not," Reynolds had grudgingly to admit, "without a considerable degree of merit . . . he had often grace and beauty and good skill in composition; but I think all under influence of a bad taste." The point of this censure, so far as Reynolds is concerned, is that, with all his "good" taste, Sir Joshua was much less gifted as a designer than Boucher. The "bad" taste of which Boucher is accused is *bad* only in abstract theory; in actual application to its time it was admirably fit for its purpose.

In temperament Boucher resembles both Titian and Rubens, because like them he led the life of a *grand seigneur*, collected works of art, subsidized, if not "the ballet," at least ballet dancers, and delighted in the possession of precious and semi-precious stones for the sake of their colour. He had a Rubens-like energy, which he applied more widely. He was not only a picture-maker and decorator, but practised every kind of design, from that of clocks and furniture to landscape gardening. He was *maitre de plaisir* to Mme. de Pompadour, also her art master.

If we look for truth to nature we shall find it as little in his work as it was in Marie Antoinette's farms or Watteau shepherdesses. If we look for good colour *per se* we shall find him wanting; but not if we remember the ensemble of which they formed a decorative part. If we look for nobility in Titian's sense, or power in Rubens' sense, we shall miss it. His sensuality is much more elegant but also more obvious, of a much lower order—but it is, as one might say, the *ordre du jour*.

I will add one more example of the sensualist, partly because it belongs to an artist who was for his time—a much shorter one, true—what Boucher was for his period, and partly because this artist deserves to be recalled from oblivion for that very reason. This is the Austrian painter, Hans Makart (1840-1884). He used much bitumen in his paintings so that they can no longer be judged as evidence of his powers as a colourist; but it was mainly as a colourist and a sensualist that he was admired and imitated. His voluptuous nudes and their over-rich setting purported to be in the manner of the Venetians. Amongst his most famous, and incidentally large, pictures were "The Espousals of Catherine Cornaro" and "The Entry of Charles I into Antwerp." Into the last-named composition he managed to introduce the nudes for which he was famous but also condemned as immoral. Like Boucher, he was a great but indiscriminate collector of *objets d'art*; with them and added "decorations" of draped and tasselled hangings, bouquets of dried palm leaves, dyed grasses and artificial flowers he cluttered up his studio, that was fitted up as a ballroom. He created the so-called "Makart" decorations as typical of the XIXth century *bourgeois* as Boucher's "bad" taste was of the XVIIIth century aristocratic taste; only Makart's taste was really incredibly bad. Let me quote, in corroboration, a description by a younger contemporary of his:<sup>2</sup>

"Against the dowdy lack of taste or the harsh gaiety of ladies' fashions in that era he set his distinguished costume pictures, carried out in iridescent satin tones, and the enterprising modistes translated them into fact. The Makart hat, the Makart roses, the Makart bouquet . . . were disseminated all over the world. Under the influence of Makart the whole province of more artistic trades was regarded from a pictorial point of view. Oriental carpets, heavy silken stuffs, Japanese vases, weapons and inlaid furniture henceforth became the principal elements of decoration."

It is because of his astounding influence on the so-called "taste" of the public, especially on the Continent, that Hans Makart deserves to be included with those greater sensualists here selected. In case, however, his influence should be underrated, I quote the following account of Richard Wagner's "taste."<sup>3</sup> Wagner

"could not bear the feel of coarse fabric. Hard straight lines had to be eliminated. Indefinite lines and colour, soft perfumes were necessary to his highly complex mind. Everything down to the mirrors and picture frames was draped with white rose and grey satin, trimmed with lace and artificial roses. The walls were hung with yellow silk, corners were rounded off and the ceiling festooned with satin. In the middle of the room stood a softly upholstered couch. He would stroke these soft fabrics to induce inspiration, while he himself would dress in silks and satins."

Such was the Makart taste of the creator of Lohengrin, and of Siegfried, Wotan and Brünnhild, the taste of the bard and herald of the Nordic spirit.

<sup>2</sup> Richard Muther, "The History of Modern Painting."  
<sup>3</sup> From Percy Scholes' Oxford Companion to Music.

## COLOUR PLATE

The Gainsborough illustrated on the front cover, the property of the Cooling Galleries, 92 New Bond Street, London, is considered to be one of the great master's early works. The individual whose portrait it is has not been authenticated.

# CHIPPENDALE FURNITURE

THE purpose of this short illustrated notice on Chippendale furniture is to give collectors and those desirous of obtaining works by this great master an opportunity of knowing that genuine pieces made by Chippendale in his workshops in St. Martin's Lane, or by some of the equally capable craftsmen of his time, can still be obtained. Many people are somewhat incredulous as to the artistic merit of the productions of this period, but it is only those who have not taken the trouble to view what can be seen in the showrooms and galleries of this country, or have not taken advantage of the large amount of literature that has been published

inferred that pieces to suit all pockets cannot be obtained from such establishments. The old idea that antique bargains can only be obtained in dusty, dirty shops showing a conglomeration of everything ever produced



Fig. I. MAHOGANY CHIPPENDALE COMMODE  
Frank Partridge and Sons, Ltd., 26 King Street, St. James's,  
S.W.1; and 6 Fifty-sixth Street, New York



Fig. II. CHIPPENDALE MAHOGANY CARD TABLE  
By permission of the owner, to whom it was sold by Wm. Bruford  
and Son, Ltd., 241 High Street, Exeter

is exploded. Patronize the clean, tidy shop, of which there are ample numbers in London and the provinces.

Fig. I is a piece of outstanding merit, mahogany, of course. It is a commode with serpentine front, having

on the subject. A lovely picture—portrait or landscape—is very wonderful, but it is a fact that the lucky owners, in time, are apt to forget they possess such works of art, not troubling, in fact, to look at them. It is very different with a set of fine chairs in daily use—a never-ceasing pleasure when coming to the table—a finely carved writing-desk at which one does one's correspondence, a sideboard from which the sherry is produced, and then the antique dining-table; one or two fine arm-chairs, a lovely settee in the drawing-room, with a stool or two and small Chippendale carved tables, and upstairs wardrobes and chests of drawers. There are still a large number of moderate-priced genuine antiques to be bought, and any dealer who advertises from time to time in this magazine will be delighted to help and give advice free if necessary.

There are thousands of so-called antique shops in every country, but because a dealer has a fine shop front and only displays a few nice pieces it should not be



Fig. III. MAHOGANY FOLDING LEAF TABLE  
From the Leonard Gow Collection  
John Bell, Aberdeen and Glasgow

diamond panelled inlays on top. The ormolu mounts on the edge of the top and front corners are of particularly fine quality, beautifully chased and gilt, as are also the

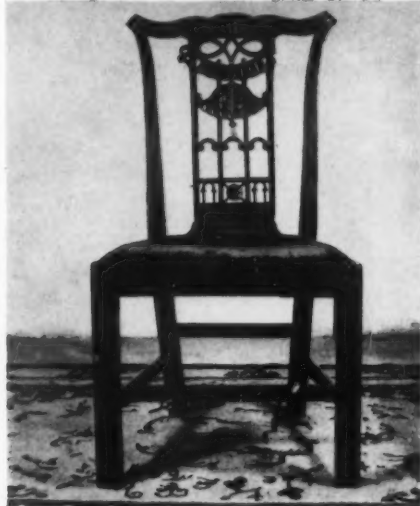


Fig. IV. ONE OF A SET OF EIGHT  
CHIPPENDALE CHAIRS, Chinese style  
*John Bell, Aberdeen and Glasgow*

boldly designed and chased original gilt handles on the drawers. The piece, which is now at the firm's address in New York, is undoubtedly a work of art, turned out by one of the great craftsmen of the mid-XVIIIth



Fig. V. ONE ARM-CHAIR ONLY, 1770  
*R. F. Lock, 158 Brompton Road, S.W.3*

century and worth much more than many fine pictures.

Fig. II, a card table, is a nice example of this period, having attractive claw and ball feet with extremely pleasing legs. The colour and patina are excellent, and the only regret is that it has just been sold, but permission was given for it to be illustrated in this article. The folding leaf table (Fig III) is an unusual and rare piece from the Leonard Gow collection. The date we give it is about 1775, and it will be noticed that it is slightly oval in shape when the leaves are extended, then measuring 5 ft. roughly by 4 ft. The legs are very beautifully carved in cabriole and with claw and ball feet. The well-known owner in Aberdeen has also given us the opportunity of showing a chair, Fig. IV, one of a set of eight, in the Chinese style, the backs being rather remark-



Fig. VI. ONE OF A SET OF  
SIX CHIPPENDALE CHAIRS  
*circa 1750*  
*J. R. Cookson, 99 Highgate, Kendal*

able, the extent and style of the carving certainly being unusual. The legs are reeded, but the seats have to be upholstered, which naturally is not uncommon, and except for this the eight are in perfect preservation. The arm-chair (Fig. V), a single specimen, *circa 1770*, is of a rare type with carved knees and scroll toes. The firm in possession of this fine piece has had to remove, perhaps temporarily, through enemy action, but has obtained very fine galleries, where a large collection of moderate-priced antique furniture is to be seen and is well worth the visit of anyone who appreciates antique furniture. The somewhat plain Chippendale chair (Fig. VI) is, however, a fine example of the period, and is one of a set of six. In mahogany, the chairs have serpentine top rails with artistic openwork splats; the seat rails are plain and are united by stretchers. These chairs were lately in the possession of a family in a North Country mansion, where they have been for over one hundred and fifty years; the date of their make would be about 1750.

The construction of these chairs and other furniture of

## CHIPPENDALE FURNITURE

this wonderful period is the reason for their lasting after being in use for nearly two hundred years. The training of the cabinet-maker was very serious, and the XVIIIth century was a time when fine work was turned out and



Fig. VII. A VERY BEAUTIFUL AND RICH CARD TABLE, Chippendale  
H. C. Foot, 36 High Street, Oxford

people were prepared to pay for the very best, and those wonderful workshops of the great Thomas were remarkable for what was constructed in cabinet work of every kind, which has given pleasure and will continue to do so



Fig. VIII. KING CHEST. Chippendale Chinese  
Aloysia Galleries, 30 North Street, Chichester

in years and ages to come. Fig. VII is a very rich and beautiful Chippendale card table, designed with a serpentine front and side, concertina frame principle, and lined inside with brown suede leather. The mouldings

of the top are carved in leaf and scroll design, and on the legs panels of fret decoration, its top and frieze enhanced by choice figured veneers. From the collection of the well-known dealer in Oxford it is worth going to see, his whole collection being of this standard and in original state.

The king chest, Fig. VIII, is a rare example of Chinese Chippendale, and we understand from the owners, who are above suspicion, that it is absolutely in its original condition; it is perfect, and ought to stand in the hall of a nice house or mansion. The grand breakfront Chippendale bookcase, Fig. IX, speaks for itself; 8 ft. in

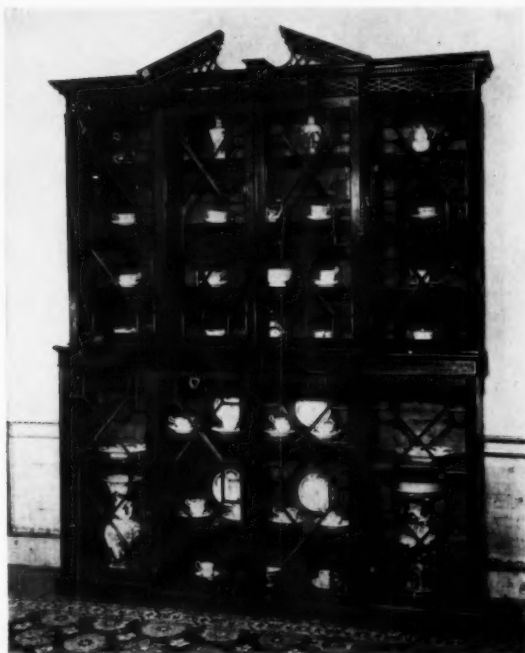


Fig. IX. A GRAND CHIPPENDALE BREAKFRONT BOOKCASE, 8 ft. by 6 ft.  
Rice & Christy, 93 Wigmore Street, W., and 41D High Street, Baldock, Herts

height and over 6 ft. wide, it is a fine specimen of the period, and has rather a nice little drawer at the bottom centre. Fig X shows a fine example of an old English clothes press or gentleman's wardrobe, dating from the XVIIIth century. It is executed in a dark figured Spanish mahogany, and although of a somewhat massive proportion has a front of serpentine shape. The construction throughout is of high quality and doubtless of the work of Chippendale or of a leading craftsman of his time. It is somewhat similar to one illustrated in the "Dictionary of English Furniture" from the collection of the late Mr. Percival Griffiths. In addition, we are glad to illustrate Fig. XI, a fine dumb-waiter now at the same galleries. These pieces are convenient articles of furniture for a dining or eating room, and it was for such that they were originally invented. Newspaper advertisements of auction sales in the XVIIIth century make mention of them; the curiously careless orthography of the time dubbed



Fig. X. GENTLEMAN'S WARDROBE.  
Chippendale, in Spanish Mahogany  
*M. Harris and Son, 44-52 New Oxford Street,  
W.C.1*



Fig. XI. FINE CHIPPENDALE  
DUMB-WAITER  
*M. Harris and Son, 44-52 New Oxford  
Street, W.C.1*

them dumb-waiters. The practice of putting them on brass casters was evidently a later innovation, for such are specifically mentioned. Dumb-waiters have been described as a late XVIIIth century production—they



Fig. XII. One of a set of eight EARLY  
CHIPPENDALE CHAIRS  
*Frank Partridge and Sons, Ltd., 26 King Street,  
St. James's, S.W.1, and 6 Fifty-Sixth Street,  
New York*



Fig. XIII. BRACKET CLOCK, early XVIIIth  
century. Maker JOHN ELLICOTT, London  
*Percy Webster, 17 Queen Street Mayfair, W.1*

are really much earlier, and became fashionable in the time of George II.

Fig. XII is a fine early Chippendale chair with finely carved serpentine front rail and apron. Cabriole legs  
(Continued on page 56)

# MONTEITHS BY E. B. HAYNES

ACCORDING to the encyclopædia a monteith is a large silver bowl with a scalloped rim. It was filled with water and, from the rim, glasses and ladles were depended in order to cool. Exactly why they needed cooling does not appear\*, nor is it easy to understand the dynamics of the scheme. It all seems to be due

have moulded bowls. Some have vertical ribbing (Fig. II), others have wide fluting over the lower portion of the bowl (Fig. IV). These are surely Irish, and if, as seems probable, the commonest type of all, with an all-over diamond moulding (Figs. V, VI), is also Irish, then it seems that practically every monteith must

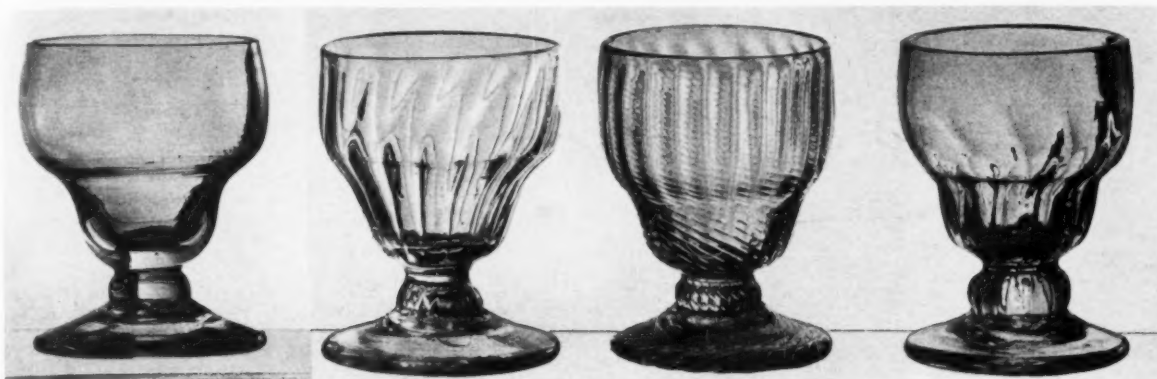


Fig. I

Fig. II

Fig. III

Fig. IV

Fig. I. A completely plain MONTEITH. More often found engraved as in Fig. VIII. Fig. II. With vertical ribbing. Fig. III. With vertical ribbing and a superimposed fine spiral ribbing over all, including the underside of the foot. Rare. Fig. IV. With wide moulded flutes at base

somehow or other to a certain mysterious M. Monteigh, the hem of whose cloak was similarly scalloped!

It was surely an undignified use for so large and expensive a bowl, but, be that as it may, there is a group of little glasses which I have always called monteiths and whose precise use is equally in doubt. Different authorities, worthy of all respect, term them salts and jelly glasses respectively, and so I discover advantages in my indeterminate appellation.

These glasses, in what I conceive to have been their earliest popular form, consisted simply of a double-ogee bowl resting on a knob or flattened knob, the whole set on a rather flat foot of some thickness. (Figs. I-VIII.) They seldom exceed 3 in. in height.

The knob is plain on the non-moulded glasses, very occasionally with a row of tears, but ribbed on the moulded ones, though in a few cases where there are wide flutes only faintly impressed this ribbing may be indistinct or even invisible.

Sometimes, and I suspect these to be the earliest, the glasses are quite plain (Fig. I), but if so there will more often than not be a band of decorative engraving in characteristic Irish style. But many more specimens

hail from that island. They are known with a blue rim and also wholly in a fine blue glass.

The foot is plain or petal-moulded (scalloped) with anything from five to fourteen petals (Figs. V, VIII).

Feet with six or seven petals are most frequent; fourteen is probably quite scarce. It should be noted that in all the above cases the knob is integral with the bowl and not separately fashioned.

Such, shortly, are the characteristics of the earlier monteiths. Clearly the object was to provide a glass with decorative appeal, and for that reason it seems they were never intended for drinking purposes. There was presumably a call for even more elaboration than any moulded form could provide. At any rate the modest possibilities of the bowl were

dexterously exploited. The rims were notched, or scalloped in varying detail, and the ribs were also notched, all precisely as in Figs. X-XIV. In addition, the foot may be gently sliced. But not much body cutting could be done without turning the glass into a stumpy affair devoid of all attraction.

When about 1780 the familiar rummer stem with its square-based foot was evolved (Figs. IX-XV), again an Irish design, it was immediately applied to monteiths.



Fig. V

Fig. VI

Fig. V. Showing the commonest form of moulded decoration, diamond pattern; in this case on a petal-moulded foot. Fig. VI. A rare variation of the diamond moulded bowl, with flange. Compare with Fig. XVII

\* More probably rinsing was the object on a change of wine.

It gave greater height, and so a bowl of no greater capacity than before could accept some cutting and still avoid the appearance of stumpiness.



Fig. VII

Fig. VIII

Fig. VII. Showing a true honeycomb moulding. Rare in a decisive form. Fig. VIII. With petal-moulded foot, wide fluting and a band of typical engraving in Irish style

A few glasses are found which retain the knob (Figs. IX, X) but nearly all adopted the new stem *in toto*. In both cases the technique of manufacture changed. Instead of being integral with the bowl, the knob when on the domed foot and square base is integral with the latter. The collar at the top of this stem follows suit and is no part of the bowl. It is to be regarded rather as a reinforcement at the junction of bowl and stem than as anything else; in rummers often, and in monteiths occasionally, it is dispensed with.

The original double-ogee bowl is seen on the new stem, but it was an awkward bowl to cut; it soon loses its pronounced curves (Fig. XI) and eventually becomes the frank round funnel or near-ovoid bowl of the veritable rummers. Indeed, but for the cutting and notching, the later monteiths would be nothing other than baby rummers themselves.

The all-over diamond moulding is a good deal less common now, but all the forms of moulding persist and

every one of my glasses is notched (Figs. XI-XIII) or scalloped (Fig. XIV) just as before but with greater success. Where body cutting is attempted (Fig. XV) it is naturally on non-moulded glasses. It is generally overdone and is not conspicuously attractive. A small glass cannot carry heavy cutting. Engraving seems to have been almost or entirely discarded.

As to the foot, it is of the domed (and usually terraced) variety on a square base. It may be hollow (Figs. XI, XII and XV) with the moulded star pattern



Fig. IX

Fig. X

Fig. IX. With elaborate cutting. Fig. X. With strongly moulded fluting and scalloped rim; foot indented above

beneath, or rather more rarely it may be cast solid. A four- or six-sided pedestal-type foot is to be found (Fig. XIII) cut or moulded on a similar base into which it may merge. The interesting point is that among all the ninety odd specimens from which this account is drawn, the rummer stem is *always* on a square or six-sided base, never on a circular one. If that is general experience it suggests decrease very soon after 1800.

Mr. Thorpe gives as early a date as 1740 for the diamond-moulded double-ogee glasses first described.



Fig. XI

Fig. XII

Fig. XIII

Fig. XI. Showing the modified double-ogee bowl, hollow domed and terraced foot on square base. Fig. XII. The near-ovoid bowl so often found on rummers. Fig. XIII. With cut-square collar foot and base. A six-sided form is found

## MONTEITHS

It does not seem that those I have can be so early. The metal corresponds with that of the very well-known wrythen ales, and the foot also coincides. Indeed, on the

(although the latter does occasionally appear in monteiths) that bowl might well belong to an early monteith. Scalloping appeared on sweetmeats of quality and also rim and rib-notching (Fig. XX).



Fig. XV                      Fig. XIV  
Fig. XV. Elaborately cut, hollow base. Fig. XIV. Diamond moulded, solid base

evidence of the feet alone, I should hesitate to date any of my glasses before 1770, and conclude that the series was confined to the last quarter of the XVIIIth century.

As to their use it is certain they were not drinking glasses. It may be that some were or have since been



Fig. XVI. Scottish sweetmeats with dentated rims and pressed feet, circa 1750-60

used as salts, but only five per cent of my specimens show anything of the cloudiness that such usage would tend to promote. All the rest are clean and quite free from the scratches that XVIIIth century salt (which I presume to have been fairly coarse and hygroscopic) would cause. Still less likely is it that they were jelly glasses. These had a form of their own, taller and narrower, and they came into being earlier. It is true that the same stem and foot formations were used towards the end of the century as for monteiths and some decorative motifs are common to both. But their bowls retain the characteristic of relative tallness and I think that is decisive. Perhaps it is worth while noting that the lower part of our silver sugar casters of 1775-1800 is often of precisely the same shape as the double-ogee monteith.

If we refer to the elaborate and expensive sweetmeat glasses of the mid-XVIIIth century an origin of, and a use for, monteiths is quickly suggested. Figure XVI shows a group of the so-called "Scottish" sweetmeats. Fig. XVII illustrates a moulded bowl on an opaque twist stem, and Fig. XVIII a diamond-moulded bowl, while Fig. XIX is a plain one. They all have a double-ogee bowl in common and, neglecting loops and flanges,



Fig. XVII                      Fig. XVIII  
Fig. XVII. A rare sweetmeat on opaque twist stem. Fig. XVIII. Sweetmeat with diamond-moulded bowl and foot

There never was a time when people did not enjoy sweets and sweetmeats, in which are included nuts, raisins, olives, and preserved fruits; anything, indeed,



Fig. XIX                      Fig. XX  
Fig. XIX. With loops to the rim. Debased "Silesian" stem. Compare with Fig. I. Fig. XX. With rim and rib-notching. Compare with Fig. XII

small and toothsome which allowed of finger-service. Not everybody could afford the expensive glasses proper to such delicacies, and I suggest that the monteiths provided an economical alternative. Even to-day it is not rare to see the Irish boat-shaped glasses we all call salts in use on dining-tables for salted almonds. And really I can think of no better use for them.

# BOOK REVIEWS

UNDERSTANDING PICASSO: a Study of his Styles and Development. By HELEN F. MACKENZIE, Curator of the Gallery of Art Interpretation, The Art Institute of Chicago. University of Chicago Press, Chicago, Illinois. \$2.00.

Picasso has said:

"Art is a lie that makes us realize truth, at least the truth that is given to us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies."

Apart from the fact that "lie" is not the right word because it implies a nefarious purpose which is, generally at least, foreign to the artist's aim, Picasso's dictum is unexceptionable. In the matter of "convincing others," however, we do not think he has been as successful as he perhaps believes and as others certainly make out. Picasso has possibly deceived himself by his use of the word "lie."

The portfolio by Helen F. Mackenzie is a collection of nineteen loose sheets which, apart from the title page and introductory notes, reproduces not only Picasso drawings and paintings but also works which directly or indirectly affected his "styles," six to ten illustrations on each page, and each accompanied with an explanatory note. This is extremely well done and certainly goes some way to help our "Understanding."

If this is really a true exposition of his development we must note first of all that Picasso has gone to art and not to nature for his inspiration. For example, Plate I begins with a painting *à la* Toulouse Lautrec, and another *à la* Degas; and so later on we have pictures *à la* Negro art or *à la* late Roman manner; and in the compiler's view we may have also pictures *à la* "modern steel construction"; she says in a caption of a block illustrating a radio antennæ tower:

"Possibly the amazing patterns of modern steel construction seen against the sky influenced him in . . . compositions like 'The Painter and his Models.'"

If that is so, it would show the basic danger of Picasso's starting-point. The steel construction is truth, so is the "amazing pattern," but paintings such as the one mentioned are in that case not only lies but quite unconvincing ones at that. We are a little doubtful whether the various captions really correspond to processes in the artist's mind, because the compiler herself says:

"We have no way of knowing what he may have seen or what particular object has influenced him."

If that is so, the captions are unreliable, even misleading, and we must fall back on the reproductions of the artist's works alone.

These, however, unquestionably show that Picasso has always been much more inspired by form than by content. In this respect he resembles the Renaissance artists who imposed "the antique" upon every conceivable subject. Picasso differs from these "academic" artists in that he is tireless in his search for new form, or perhaps we should call it new formulæ. He goes to Negro art or Cubism or Greco-Roman formulæ; plays about with *papier collé* in his search for new textures, or finds excuses for misplacing mouths and nostrils and multiple

eyes in Negro or Eskimo art. After his early Paris period he ceases to be a painter and confines himself to draughtsmanship; that is to say, he depends on *line*, on geometrical, semi-geometrical and other abstract conventions such as plain colouring and sharp edges and naked contours. Not once is he, it seems, really moved by content until he reaches 1937 and the *Guernica* picture—perhaps the most horrible, intentionally horrible—design ever invented. Although this is called a mural picture and is on that large scale, it is still a drawing not a painting. Moreover, its *horror* has to be read as one reads a book; to the eye it is simply a startling pattern, from which only the agony of the frightened horse stands out. Actually, one of the detail studies, that of a weeping woman, seems to me to be a considerable achievement and the most important thing Picasso has done. It is a culmination of all his wayward experiments with form and presents to the casual observers a design of sheer madness. It is recognizable as a woman's head with long hair, a wide open mouth with big teeth. The rest of the features seem decorative and diagrammatic lines in which one recognises eyes, nostrils, an ear seemingly reversed, and swinging pendulums which may or may not symbolize tears. The whole thing is horribly mad, insane; a *lie* in the Picassian sense conveying, nevertheless, a truth which could not only not be expressed by normal "representation" but which would also escape the power of words. Its nearest relation could probably be found in modern music, though I cannot at the moment cite an analogous passage from it. Nevertheless, this drawing proclaims in an uncanny way the agony of a woman demented with fear, horror and grief: form with content, or, what is more relevant, content expressed by form. Now, none of Picasso's other works, until this *Guernica* series, certainly not his variations on the related theme of the Crucifixion, is as convincing or even as intelligible as this *Guernica* series.

On the other hand, one understands why Picasso's experiments with form have had so much interest for modern designers. His tireless inquiries into the possibilities of formal expression have attracted them like a magnet. Directing his "magnetism" first in one then into another quarter, his "filings" of vision have assumed different "patterns," fascinating to watch, though what benefit the watching and the imitation is to others is less certain.

Picasso's influence has probably been most fruitful and valuable to commercial artists, that is to those who exploit aesthetic discoveries in the arts of publicity and display, and also probably to illustrators. Certain it is, at any rate, that the public who boggle at Picasso's pictures take novel designs, the quaint "concepts" of our poster, lay-out, and window display artists in their stride and enjoy them.

Picasso is a phenomenon *sui generis* in the art world, but to confuse his activities with that of traditional painting or designing is a mistake. Artists do not, as a rule, have *styles* in the plural unless they deliberately set out to change it. It is perhaps significant that "since Picasso" we have had interesting cases of artists deliberately changing their style, for example, Charles Sims, Sir

## BOOK REVIEWS

William Orpen, Glyn Philpot—all recently deceased. There was also the case of Sir John Millais, whose transition from an orthodox, if precocious, academicism to the style of the Pre-Raphaelite brotherhood of which he was one, and thence to Royal Academicism was abrupt and deliberate. As a rule, however, artists do not so much change to a different style but modify their original one. This is true, for example of Michelangelo, of El Greco, of Velazquez, of Rembrandt and many others. The modifications are often considerable so that an early Velazquez, judged by a late one, is hardly recognizable as such; in the case of Rembrandt, his modifications are so obvious that one can date the period even of undated pictures with a fair chance of accuracy, as one can also in Turner's case.

Picasso's art is not like that. He has the enquiring mind of the scientist, the psychologist. Anything in which he can discover a "design" that pleases him, so long as it is not an orthodox form of nature, prompts him to try it out on one of his own works. He is ever in search of "significant form" but not in the sense of some absolute. One has the feeling that he is himself often surprised by the significance it assumes when it is transferred to his own work, say from Gothic Sculpture, Catalonian illumination or a Negro carving. His interest is, I imagine, less aesthetical than psychological. In this sense he is a pioneer, and therein he differs from the artists who follow the tradition and equally from those who appropriate his "styles"—like hermit crabs.

H. F.

**PREHISTORIC ENGLAND.** By GRAHAME CLARK. (B. T. Batsford.) 8s. 6d. net.

"Prehistoric England" is an excellent summary of the present state of our knowledge of prehistory as limited to these islands. It is not sufficiently realized that prehistoric conditions were still a living survival until recent times, and that a traveller in some remote parts of Ireland could step back into conditions approximating to those of the early Iron Age. Mr. Grahame Clark is a sound guide, and even in the purely archaeological pages there are acid references to the followers after vain lights; for instance, those trapped by the "ancient trackways" seek and attempt to identify what has never in fact existed." The photographs that illustrate the book include a remarkable series of revealing air views. A glossary of technical terms and words would have added to the reader's convenience.

**THE STREETS OF LONDON.** By THOMAS BURKE. (B. T. Batsford.) 10s. 6d. net.

The streets of London, recorded by its chronicler, Mr. Thomas Burke (who has half a dozen London books to his credit account), are an inexhaustible subject. A great deal of the extracts from earlier writers such as the descriptions of the fairs on the River Thames, and de Quincey's account of that glittering and efficient spectacle, the setting out of the night mails from Lombard Street and Piccadilly, are familiar, but in spite of this drawback, Mr. Burke in a lively and vivid "perambulator" gives an Hogarthian portrait of London which closes (in his preface) with the air battle in September. It is pleasant to follow him through the centuries, taking with him the "key of the streets," and recapturing (with no

risk to our life and sensibilities) this dangerous and unfamiliar world. In the interest of liveliness, Mr. Burke is inclined to rely too much on the satirist. He tells us that the streets were full in the XVIIIth century of creatures "of gross, almost dropsical figure," because Hogarth, Rowlandson, and other lampooners relished the contrast between the obese and the cadaverous. How does Mr. Burke account for the absence of such monstrosities from the works of Canaletto, Thomas Malton, and many other artists, and from collections of XVIIIth century family portraits? The satirists Ned Ward and Tom Brown wrote to entertain, and there is some distortion in their picture of certain phases of London life that it is well to check by the light of memoirs and contemporary letters. In "London Streets" there are consequently a rich number of entries under the headings of "crime" and "vice." The book is fully illustrated from old drawings, prints and paintings; and among them is a very attractive drawing of Southwark Fair in 1640, and some lively pictures of the vanished harmonies of Victorian London by Eugène Lami. J.

**LET THERE BE SCULPTURE.** An Autobiography by Jacob Epstein. (Michael Joseph). 18s. net.

Let there be sculpture, says Mr. Jacob Epstein. And so wedded to architecture that it be a continuation of it, he argues. Mr. Epstein has written an autobiography—with an index crowded with celebrated people—to show how this desirable idea came to him, and its actuality came in a chequered way, and the battle of wits, to say nothing of nitwits, to which approval and disapproval gave rise.

Mr. Epstein shows that he has lived his sixty years in the light of his sculptural dream, and part of that time preparing for and engaged in the war of counter ideas round his own idea. And a very exciting and informing story it is of an extraordinary man forging his way to recognition as a true sculptor. He was born in "the teeming East Side of New York of refugee parents. This Hester Street and its surrounding streets were the most densely populated of any city on earth." In later years he came to realise that he owed much to "its unique and crowded humanity." It took him back to scratch for a real start at the truth and clarity of human nature. "Its swarm of Poles, Italians, Greek and Chinese lived as much in the streets as in the crowded tenements." These and human objects and deeds served to shape his mind and temperament, his intention and method, and to fertilise the idea within him. He began his career by making innumerable drawings of these subjects. The unfolding of the artist in him continued in Paris and London, where his quest for a wider field of achievement took him. In these cities his activities were enormous, and his plunge into tradition and experience bewildering. In London he was tremendously interested in the Elgin Marbles and Greek sculpture and later Egyptian sculpture and the vast collection from Polynesia and Africa. He soon found himself working daily hours and hours without stopping, modelling extremely fine biographies in bronze of eminent persons—Lord Beaverbrook, Mr. Bernard Shaw, Lord Fisher, Haile Selassie, to mention a few—of whom he tells sitters' stories, grave and gay. Then came the carving of huge subjects, tons in weight, upon which beat the flames of fierce controversy in the Leicester Galleries as battle ground.

The verbal war over subject, form, and workmanship, over purity and unrighteousness, was breath-taking. An ambulance corps was almost needed to carry off the slain. Gigantic forms, temporal and spiritual, with their natural, human nudity and Far Eastern influences, in particular, were attacked, some to be rescued from the verbal strife. This war of ideas and opinion on the sculptor's central idea and treatment monopolised the attention of the responsible Press, including the *Manchester Guardian*, *The Times*, and the *Daily Telegraph*. It goaded censorship to fury, and renewed the fight for public morality and public conscience. Every monumental form and every attempt at unity of sculpture and architecture, such as "The Strand Statues," was attacked by the objectors as sex posing as sanctity. This controversy between the "haves" and the "have nots," with Epstein as the critic of critics, is one of the best

features of this amazing book. It shows the present-day definitions and methods of controversy—those of the metaphysician, psychologist, materialist, biologist, theologian, pathologist, ethicist and the rest—applied to eternal art. The 52 fine plates are another outstanding feature. Those of the modellings and carvings make it possible to judge whether Mr. Epstein's sculptural travels and deeds have been true or false ones. Art lives in deeds not in years.

HUNTLY CARTER.

**ALABASTER TOMBS.** By ARTHUR GARDNER. (Cambridge: University Press.) 21s. net.

The late Edward Prior pointed out that the study of the materials used is the master key to the study of sculptural style, and it is by limiting his objective to tombs of alabaster that Mr. Gardner has been able in this book (a much enlarged version of an earlier paper in the *Archaeological Journal*) to classify existing English alabaster monuments and in several instances to group them in local ateliers.

A landmark in the study of the subject was Sir William St. John Hope's paper on the early working of alabaster in England (1904), and since then the work of the alabastermen has attracted some attention. Notice, however, has been mainly directed to the makes "which have mostly been broken up and scattered, and so afford opportunities to collectors which the tombs cannot give"—a sinister reminder that works of art can be forgotten unless they can be "collected." Alabaster, a peculiar form of sulphate of lime, is a fine-grained, attractive material, easy to work, and a good basis for colouring and gilding.

Most of the early tombs are made of a white variety, but towards the close of our period brown-veined and streaky blocks came into use. To judge by a description of Somerset in 1633, a quarry of "excellent alabaster, . . . harder than ye Derbyshire alabaster, was admired for the variety of its colouring, some being white spotted with red, white spotted with black, red spotted with white, and a perfect black spotted with white." Sometimes the centre surface of the monument was covered with painting, but usually the face and hands were left; sometimes the larger surfaces were left plain, and only details of costume and armour enriched with colour and gilding. The effigy of William of Wykeham at Winchester (protected from the ravages of Puritan soldiers by the piety of Colonel Fiennes, who had been educated at Wykeham's College), gives a just idea of the original gorgeous effect of alabaster tombs. Alabaster tombs are most numerous in the neighbourhood of the ancient quarries at Tatbury and Chellaston. There were probably workshops either at the quarries or in Nottingham and adjacent towns. The well-known contract for the tomb of Ralph Greene at Lowick provides the names of two Chellaston "kervers," Thomas Prentys and Robert Sutton, and to the same atelier Mr. Gardner assigns effigies on a tomb at Ashwellthorpe in Norfolk. A later atelier at Burton also emerges, with its carvers, Henry Harpur and William Moorecock, who undertook, in 1510, to make a tomb for Henry Foljamb at Chesterfield as good as that at Cubley. To this group are also assigned tombs at Ashover and at Norton. Alabaster has the defect of its qualities, and its softness has delivered it into the hands of the vandal initial cutter, whose activities were not practically limited, as Mr. Gardner suggests in his text, to the XIXth century. The book is well illustrated by three hundred and five photographs.

## BOOKS AND PERIODICALS RECEIVED

**MY UNCLE FRANK.** THOMAS BODKIN. With a frontispiece by JACK B. YEATS, R.H.A. 5/- Robert Hale Ltd.

**RIDE A COCK HORSE.** Illustrated by MERVYN PEAKE.

**THE PRINT COLLECTOR'S QUARTERLY.** Vol. XL. No. 4. December 1940. 83.50.

**ART INSTITUTE OF CHICAGO BULLETIN.** January 1941. Vol. XXXV, No. 1.

**THE BRITISH MUSEUM QUARTERLY.** Vol. XIV. No. 4. (Published by The Trustees, 1940.)

**THE MUSEUMS JOURNAL.** February 1941. Vol. XL. No. 11. 3/- net.

**FOGG MUSEUM OF ART BULLETIN.** (Harvard University). Vol. IX, 3. November 1940.

**TRANSACTIONS OF THE ORIENTAL CERAMIC SOCIETY.** 1939-40. Vol. XVII.

## CORRESPONDENCE

### SUNDERLAND POTTERIES

The Director of the Public Libraries, Museum and Art Gallery of the County Borough of Sunderland writes to say: "Sunderland had its own glass works and glass engravers. There is reason to believe that some of the engraved pieces depicting the Bridge were wholly of Sunderland origin, or possibly in some cases the glass was made elsewhere, but sent to Sunderland for engraving. The Exchange Building in Sunderland was built in 1814 and this information helps to date glass pieces with greater accuracy.

Mr. J. W. Corder, a local antiquarian and a member of the Director's Committee, undertook a research into Sunderland pottery and as a result he collected the following information."

**NORTH HYLTON.** Pottery was established in 1762 by William Maling, and the first printed "Transfer Ware" made in the North of England was manufactured here. The works were also celebrated for their Lustre and Enamel Ware. The pottery was run by the Maling family until Mr. R. Maling, grandson of William, went to the Tyne and established pottery works there in 1815. These works were afterwards carried on by Phillips & Co., then by Dixon & Austin, 1820-1840, and subsequently by Dixon, Phillips & Co., 1840-47, who at the same time owned the Sunderland or Garrison Pottery. The pottery was closed in 1867.

**SOUTH HYLTON OR FORD POTTERY:** works were erected in 1798 and purchased by Miss John Dawson & Co. in 1800. Pottery was manufactured by them until 1864. Part of the premises were, for several years afterwards, used as a Brown Ware manufactory.

**SOUTHWICK POTTERY:** was built in 1788 by Edward Atkinson, Henry Scott and Anthony Scott (who had previously managed a pottery at Newcastle for Messrs. Byers & Co.). They traded under the name of Atkinson & Co. until 1800 and then as Scott Brothers. Messrs. Scott Brothers stood high in the scale of manufacturers. The works were closed in 1897.

**WEAR POTTERY:** was founded by Messrs. Brunton & Co., c. 1789, and was acquired by Messrs. Samuel Moore & Co., c. 1803. About 1861 it passed into the hands of Robert T. Wilkinson, who, however, retained the old name of Moore & Co. The pottery was closed in 1883. An early pottery was known to be here in 1753, but its history is unknown.

**DEPTFORD POTTERY:** works were established at Diamond Hall in 1857, by Mr. W. Ball for the manufacture of flower-pots, etc. In 1863 the manufacture of Sunderland Ware was carried on by Ball Brothers. Suspenders, highly decorated and other flower-vases, seed boxes, cane, lustre ware, etc., were extensively made. Closed 1918.

**HIGH SOUTHWICK AND ST. BEDE'S POTTERY, MONKWEARMOUTH:** potteries were established and carried on by Mr. T. Snowball for 37 years for the manufacture of Sunderland Ware, etc. They ceased to be worked in 1885.

**SHEEPFOLDS POTTERY:** works were established, about the year 1840, by Messrs. T. J. Rickaby & Co., for the production of Sunderland Ware, and is now carried on by Messrs. Snowdon, Pollock & Snowdon, Ltd.

**SUNDERLAND OR GARRISON POTTERY:** built by Messrs. Thornhill & Co., 1807, was run by Messrs. Phillips & Co., then by Dixon & Austin, and lastly by Dixon & Phillips. It produced White and Queen's Ware in all the usual variety of articles. Sponged, printed, painted and lustre earthenware were also produced. These works have been discontinued for many years (c. 1867), the site being now occupied by the Pottery Buildings, North Moore Street. An early Pot Works, 1753, was formerly here; its history is unknown, but it had gone before 1770.

## ARCHER GALLERY

We are asked to state that the Archer Gallery and Studios, of 303 Westbourne Grove, London, W.11, is remaining in recess until March 10, 1941, in preparation for the Spring Season.



Fig. I. A MUSCULAR BEARDED FAUN with true goat legs and feet. Dated 1592



Fig. II. NEGROID FEMALE FIGURE dated 1596 George Boote's house at Felstead



Fig. III. A DEVIL-LIKE FAUN Canterbury

## ANGLE-BRACKETS OF THE LATE XVTH CENTURY

BY F. A. GIRLING

THE corner-post with an out-curving bracket is a common feature of mediæval timber-framed houses where one storey overhangs another. With the advent of the Renaissance, this typically Gothic feature did not disappear but its decoration changed.

Hitherto, such subjects as heraldic badges and religious emblems had been used as decorations, indicating the dominant influence upon society of feudalism and the Church, which under the stimulus of the Renaissance were now regarded as old-fashioned.

Current literature was full of classical allusions. Shakespeare and Ben Jonson, together with a host of lesser authors, had familiarized the people with stories which had their origin in the literature of Greece and Rome.

Painted linen cloths illustrating stories from the Greek and Roman mythologies were commonly used as wall hangings in the homes of the yeomen and substantial tradesmen. In the houses of the rich these same stories were to be seen upon tapestries or painted direct on to plastered walls.

People knew that satyrs were semi-animal deities.

They knew that these beings had long pointed ears, flat noses, short horns, a hair-clad man's body, with legs and hoofs of a goat. The satyr myth is inextricably mixed with that of the great god Pan and the Roman Fauns. Probably they all have a common origin. In Latin mythology, Fauns were a class of rural deities who fostered the productive powers of the earth and of animals. There were both male and female fauns, the latter being known as Fauna or Faula.

Be the reason what it may, it is evident that during the last decade or so of the sixteenth century and the early years of the seventeenth century, beings similar to fauns or devils were popular as decorations on carved brackets and corner posts of houses.

Some of them are dated. Presumably they may be used as an approximate guide to the date of others similar to them. At Sandwich, Kent, on the corner of a house in Church Street St. Marys, is a figure dated 1592 (Fig. I). At Canterbury there is a fine figure on Sir John Boys' House, reputed to date from 1593 (Fig. V). Felstead, Essex, has an example (Fig. II) on a house with the



Fig. IV. In this example the feet have been stylised and the legs decorated with conventional foliage



Fig. V. The idea carried further. Conventional foliage has entirely replaced the body and legs



Fig. VI. AN IMP-LIKE FAUN holding a shield

carved inscription, "George Boote made this house 1596."

Typically, the carved brackets of this type show a human figure with the legs and cleft hoofs of a goat. The hands are pressed against or clasping the knees or breasts. Sometimes part of the leg below the knee is carved to represent conventional foliage instead of hair.

Probably the faun is best represented by the example from Sandwich. The legs and feet of a goat are realistically carved and the tail appears between the legs. The faun is seated and rests his arms on carved brackets similar to the arm-rests of a chair. He wears a beard and moustache, and has long hair standing away from the head. The torso is lean and muscular.

At Felstead, the carving represents a female figure in the typical crouching position with the hands clasping the knees. The features of the face are negroid and the hair is caught up in rolls. Some sort of strapwork harness is being worn. This figure is very much like two others on brackets on a house at Canterbury at the junction of Lady Woottons Green and Bridge Street (Figs. III and IV).

Brackets which show the typical short goat-like horns of the faun are to be seen in Burgate Street, Canterbury (Figs. III and VI), but they appear to be not *in situ*. One of them grasps a shield instead of the knees. In this respect it is similar to another figure on a house at Lady Woottons Green, which grasps a shield on which initials are carved.

An old print entitled "Corner of the Old Coffee House, Ipswich," drawn by C. Frost and etched by H. Davy, shows an elaborately carved corner-post. Below the collar of the post is a group of women and children.

# ANGLE BRACKETS OF THE LATE XVII<sup>TH</sup> CENTURY



Fig. VII. A CROUCHING SATYR  
*Coggeshall*



Fig. VIII. A late example. Human feet and legs have replaced the goat-like ones of the earlier fauns

Above them, in the form of a bracket, is a satyr-like figure with hands resting on his thighs as at Canterbury. The same print shows two brackets similar to the Canterbury examples at Bridge Street.

Still extant in Ipswich, on a house in Lower Orwell Street, is a corner post with a good devil-like figure at the north-east corner. Exterior beams of the house are elaborately carved, and appear to date from about 1600.

At Feering, Essex, there are two angle-brackets at Houchins Farm. It will be noted that they are brackets rather than corner-posts. Of this house, the report of the Royal Commission on Historical Monuments says that it was "built about 1600. . . . The second and third storeys of the main block project on the south side and at the west end with moulded bressumers and carved male and female grotesque figures set diagonally at the angles to serve as brackets."

In the near-by village of Coggeshall (Fig. VII) is a doorway over which are "two early seventeenth century brackets carved with crouching satyrs," as described by the Royal Commission.

At Cambridge are a pair of brackets which appear to be in direct descent from those already described. Perhaps they date from about 1640-1650. The male figure has the moustache and pointed beard of the time of Charles I (Fig. VIII). The hoofs of the faun have given place to human feet and legs. Across his chest is a heavily designed piece of strapwork, holding him up to the bracket.

The tradition of carving in this manner persisted in carved brackets long after corner-posts had gone out of fashion. An impressive series is to be seen on a house at Elham, Kent. A seventeenth century house in the Butterwalk, Dartmouth, also has a number on the street elevation. At St. Peter's Hospital, Bristol, there are a number of fantastically carved brackets.

At Hadleigh, Suffolk, there is a house known as the "Flying Chariot," dated 1653. Here are a number of brackets beneath the eaves cornice and the projecting windows. Some have a grotesque human upper part, but by this date the legs have disappeared, being replaced by conventional scrolled foliage.

## NEW YEAR EXHIBITION AT THE LEICESTER GALLERIES

Should anyone ask what is happening to art in our country the answer hangs in one hundred and four frames on the walls of the Leicester Gallery. From such classics as Sickert, Sir William Nicholson, Augustus John, R.A., and Wilson Steer, O.M., through the rebels whom time has made familiar, to such modernists as Graham Sutherland, the whole gamut of art in our time is spanned. The exhibition is intensely alive.

The first room, devoted to drawings, shows that art is at least aware of the war, containing as it does many studies of bombed buildings, Tube shelters, and barbed wire entanglements. Anthony Gross, for example, finds in the devastation of Oxford Street and Holborn subjects for his nimble pen-and-wash drawings; Henry Moore has brought his sculptor's eye to record the massive crouched forms of women huddled in Tube shelters; and Eric Ravilious has in his "Observer's Post" a vibrant effect of light. With these the older school, Walter Bayes, Therese Lessore and others, take us back towards, if never to, the academic; whilst Frances Hodgkins, Ivon Hitchens and Graham Sutherland defy classification in their individualism.

In the second room we salute the rebels of yesterday. There is a charmingly cool Sickert pastoral, "At Bathampton," which while I looked at it an enthusiastic gentleman purchased and presented to a lady as we lesser mortals might present a box of chocolates. There is a lovely luminous Dunlop, an Ethelbert White study of Pond and Trees, Sir William Nicholson, a Wilson Steer, a Spencer Gore, a Nevinson—good work, typical of their now familiar styles.

If among these we are soothed now where once we were perturbed, the third room provides more disputable material. Graham Sutherland again, whose "Sunrise between Hedges," after a career of challenge round the provinces at the exhibitions organized by the Institute of Adult Education, reappears here. Sutherland has just startled London in his new role of designer for ballet, with his characteristic backcloth for "The Wanderer Fantasie." All his principles (or lack of them) will be found in this "Sunrise" picture: his simplification of form almost to the point of complete abstraction, the hot violence of his colour, the unrestrained emphasis of tone. Personally, I demand more precision and intelligibility of form than he, or Ivon Hitchens, whose brown studies of autumn in this exhibition weigh on the spirits like a foggy November day, or Frances Hodgkins, for example, choose to give. After these there was positive relief in the clarity and patterned statement of John Armstrong. Here, indeed, is a mental world, borrowing from nature its symbols, but recreating them with maximum definition in terms of art. The allegorical intuition of his "Icarus"—a broken world with torn wings plunging into the sea—or his "Cockcrow" of flaming tulips show that modernism need not inevitably forswear academic draughtsmanship.

### NOTE

We have been requested by the David Zork Company, of Chicago, to inform our readers that the very lovely Chippendale Settee illustrated on page 125 of the November 1940 issue, is now their property.

## CHIPPENDALE FURNITURE

(Continued from page 46)



Fig. XIV. MAHOGANY GAINSBOROUGH ARM CHAIR, circa 1750-60  
Charles Angell, 34 Milsom Street, Bath

with shell on knee and claw-ball feet. This is a fine specimen of the great craftsman's early period.

Fig. XIII illustrates an extremely rare bracket clock of unusual form, the case being veneered with thuja wood on oak. The elaborate mounts are of silver beautifully repoussée (not cast and chased) and finely mercurial gilded; they are in the ricocco style, and were possibly made by one of the French silversmiths of the second quarter of the XVIIIth century, perhaps by "Archambo." The dial is beautifully ornamented with repoussée silver gilt mounts, solid silver hour circle, and gilt matter back plate. The movement goes 8 days and strikes, and is also a full repeater verge escapement, engraved back plate. The maker is the celebrated John Ellicott, London, 1706-1772.

It is regrettable that space does not now permit the mentioning of numerous other fine clocks belonging to the same firm, but in the near future we hope to do so.

Fig. XIV shows a fine quality antique mahogany Gainsborough arm chair, having graceful lines and proportions. The arm supports are with acanthus leaf, and the legs are turned with squares between. An unusual pattern. Under the seat rails are beautiful carved brackets, while the front of the seat and the top of the back are of serpentine shape. It is covered in gros and petit point needlework of fine colouring on a crimson ground, and is finished off with brass rails.